AMERICA'S ONLY MONTHLY REVISIONIST NEWSLETTER

Smith's Report

ON THE HOLOCAUST CONTROVERSY

Number 62 February-March 1999

CODOH AUSCHWITZ VIDEO NOW PLAYING ON CODOHWeb

CODOH has just made the ground-breaking videotape "David Cole Interviews Dr. Franciszek Piper" available for viewing by a world-wide audience on the World Wide Web. This is the tape in which Auschwitz museum curator Piper admits on film, contrary to his tour guides' standard spiels, that the "gas chamber" at Auschwitz I is not the real thing, but in fact a "reconstruction" of the alleged gas chamber.

This is the video, of course, that has been hailed or damned by world leaders and academics from Los Angeles to Jerusalem, for its unsurpassed film presentation of the case for Holocaust revisionism. It has also been at the heart of CODOH's Campus Project for the past two years. Now, thanks to the skilled and patient work of a student volunteer from Washington State University in conjunction with CODOHWeb-master David Thomas, this dynamic video can be accessed and seen, free of charge, from start to finish, by virtually every college and university student (and professor) who reads a CODOH ad.

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IT'S GOING DIRECT TO AMERICA'S CULTURAL MAVERICKS!

CODOH LAUNCHES A NEW REVISIONIST MASTERPIECE:

"The Gas Chamber of Sherlock Holmes"

The game's afoot! Sherlock Holmes has joined CODOH's battle to spread revisionism to the campus, to media, and to an elite of authors, intellectuals, and activists who are the most likely to be receptive to a bold, brilliant new synthesis of the case against the gas chamber and extermination canard.

Taking advantage of an unexpected turn of events, Smith sent the first pre-publication copy of revisionism's latest, most scintillating text, Samuel Crowell's *The Gas Chamber of Sherlock Holmes*—to Christopher Hitchens, the first of more than a hundred influential but dissident opinion makers who will be the first recipients of the book-length manuscript.

Hitchens, of course, is the iconoclastic British journalist who last month was accused by Bill Clinton's sympathizers of being a clandestine "Holocaust denier." Meanwhile, CODOH is targeting mainstream journalists and campus editors with Samuel Crowell's sophisticated and graceful foreword to *Sherlock*, that explains how the former academic came to write the book—in response to the persecution of revisionism and revisionists abroad (and its blackout here). The accompanying cover letter directs the recipient to our Website, CODOHWeb, where *Sherlock* can be accessed in its entirety. A project for earmarking copies of *Sherlock* to an audience of (so far as we know) non-revisionists with influence in media, academia, and the general cultural arena has been on CODOH's drawing board for some months now.

As the work itself—*The Gas Chamber of Sherlock Holmes: An Attempt at a Literary Analysis of the Holocaust Gassing Claim*—was nearing completion last month, as sometimes happens when great issues or great wars are joined, a panicky shot rang out from among the enemy ranks first. We mean the lurid tale told that Christopher Hitchens was a Holocaust "denier." The story appeared in the heavily neo-conservative *Washington Times*. It originated with writer Edward J. Epstein, Kennedy assassination buff and good friend of

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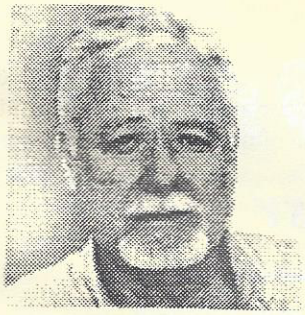

Bradley R. Smith

NOTEBOOK

As a regular reader of *Smith's Report*, you probably have a few questions you'd like to ask me. Like: Where is that wonderful 16-page tabloid that we were going to submit to the Ivy League universities and elsewhere? What happened to the February issue of *Smith's Report*? Now that this issue of **SR** is numbered "62" and covers both February and March, what happens to our subscriptions? Have we lost an issue? And just in general, what the devil is going on?

Well, here's the story. It starts out sluggish but picks up considerably before the end.

In January your editor and publisher suffered an infestation of some kind of Mexican intestinal-munching microbial entity which incapacitated me for the best part of a week. In the life of your ordinary revisionist activist, a week or so in bed is neither here nor there, but here at CODOH we're on a very tight schedule.

Then I twisted my neck while sitting in a pick-up truck listening to an old friend I hadn't seen in maybe ten years. I could walk and sit but I couldn't hold my head up. I looked like something that had been broken. It was beginning to get comic. Meanwhile, we were working on the tabloid that would focus on the USHMM and the ADL with the intent of inserting it into student newspapers at top universities. On each campus which accepted the insert, thousands of students, and faculty, would have in their hands the first real revisionist production they have ever seen. Very nice. I had set a 10 February deadline to get it to the printers. It would be close, but we had thought we would be able to pull it off.

It was the middle of January and things were looking pretty good. The intestinal bugs had been slaughtered, and under the care of a Mexican orthopedic medico of some kind I had repaired the neck. Plans for distribution of the tabloid continued to grow. I would send a copy to each **SR** reader. I'd send one to the editor of every campus newspaper on my lists. I would send it to city editors, their feature writers, their columnists. I hadn't been concentrating solely on the tabloid, however. I had also been submitting the $250K ad to a list of colleges and state universities which we had never approached before. I was beginning to get the first offers to run the ad. My plate was beginning to runneth over.

My mother, however, who had been sick on and off since October with one thing then another, had been growing increasingly weak, and now she took a turn for the worse. Some of you were aware that she was 97 years old, had MS, had been an invalid for 30-odd years and so on, and that we have always taken care of her at home. Now, besides being just sick and helpless, we discovered a tumor had grown on her spine. There was a great deal of pain. We had to administer her various drugs very carefully or the pain became unbearable. Now she needed constant, 24-hour attention. I had the night shift and by the end of January I was exhausted. The tabloid would have to wait. Everything would have to wait.

One morning I had a curious experience. Because Mother hadn't been able to get around for so long I had developed the habit of stopping by her bedside to tell her the latest news about the house, the family, or some television personality. I'd make the telling as amusing as I could. This particular morning, it was still dark, I was in the kitchen making a cup of instant coffee when it occurred to me that something important had happened a few hours earlier and that I would have to tell Mother about it. The next moment I realized that I was about to go to her bedroom to tell her she had died at 1:20 am. Such is the rule that custom has over us.

We held a small wake that evening and the next day beneath a dark half-rainy sky we buried my mother in the grassless, ramshackle cemetery in the hills behind Rosarito. Looking toward the west I could see the tops of the tourist hotels and condominiums along the beachfront and beyond them the dark sea. In the other direction, behind the cemetery and beyond a gully lined with makeshift living shelters, there were horses and a flock of white seagulls grazing on the brown hillside. I was touched by the view of seagulls and horses sharing the hillside that way and I brought it to the attention of Paloma, who is still twelve years old but going on twenty, and she said: "Daddy, put your glasses on. Those aren't seagulls. They're plastic bags. It's just trash."

The next day I was back at my desk and back to work but by that time our 10 February deadline for the tabloid to go to the printer was behind me. We decided to forge ahead and one way or another get the tabloid to the printers during March. Some of the research on the Museum, however, and on the ADL too and the Karski article, was taking longer than we had planned. Illustrations were more of a problem than I had anticipated. There were formatting problems to be overcome because of the page size the tabloid. Then there was the issue of the 250K ad.

A couple weeks earlier a number of student newspapers had contacted me to complete arrangements for running the ad. I had been too distracted to nail them down. Yet I had committed myself to the ad last August.

I'd followed through with it into December. It was successful. I could not set it aside now for a new project—the tabloid—even though we had announced it in **SR**61. The last week in February I asked everyone to turn away from the tabloid and help me put together issue #62 of *Smith's Report*. I had to deliver something to **SR** readers ASAP, even if it was not what I had promised. We could get an issue of **SR** to the printers in one week. It could take another two or three weeks to have the tabloid ready.

The Campus Project was in full cry. Student papers were running the ad all over the country—University of Southern Maine; Michigan Technological U; U Wisconsin-Platteville; Oakland U; (Rochester MI); Jersey City State College; Murray State U (KY); Weber State U (Ogden UT); Valdosta State U (Marietta GA); Allegheny College (Meadville PA); Salisbury State U (MD); Mississippi State U; U Missouri-Kansas City; Emporia State U (NY); SE Massachusetts State U; Parkland College (IL); Tarrant County JC (TX); St. Joseph U (PA)—and others were cooking. It would take a good part of every day just to keep up with the business end of the project; the telephoning, the written confirmations, the record keeping.

At the same time, I was to map out a plan for the promotion of Samuel Crowell's *The Gas Chamber of Sherlock Holmes*—first to raise funds to begin pre-publication to try to create something of a buzz. Not easy, but necessary. That's what you do when you are going to publish an important book. Then there would be the work of promoting Sherlock and printing it in both hard and soft cover, and finally the work of selling it, searching for a market, not only among revisionists, but a market niche among the general book-buying public. While I understand that this is part of the plan, it is easier said than done, much easier as a matter of fact, but that's just what the work is.

I don't know now where the idea came from, but someone suggested that we put our video on Auschwitz, *David Cole Interviews Dr. Franciszek Piper*, on our Web site—CODOHWeb. You can do that. Moving pictures! I've had the site for three years but the idea had never occurred to me. Once it was brought to my attention, I didn't have to think about it twice. One e-mail message to our Webmaster, David Thomas, and it was as good as done. He didn't do it, but he knew where and how to get it done and in about ten days there it was—for all the world to see.

At first I thought that was that. Then it was pointed out to me how the Cole video being on the Web fits in with the 250K ad campaign. The ad references Cole and the video, the implicit threat the JDL makes against him, and the complicity of silence by our favorite "human rights" organization, the ADL. Does the student editor, as he/she considers the risk of running our ad, feel uncertain about the value of the Cole video because he/she has not viewed it? No problem. It's eminently viewable now. By student editors, city editors, academics, and everyone else. We only have to bring it to their attention and tell them why it is significant, because they are not going to know.

I would have to put it off for the time being however. The 250K ad had been accepted by Lamar U (Belmont TX); St. Louis Community College at Florissant (MO); U Tennessee-Chattanooga (TN); Wesley U (Middletown CT); Middle Tennessee State U (Murfreesboro TN); Chabot College (Hayward CA); Illinois Institute of Technology (Chicago IL); Texas Women's U (Denton TX); Western Oregon State College (Monmouth OR); Sonoma State U (Rohnert Park CA): Edinboro U of Pennsylvania (Edinboro PA); Monroe Community College (Rochester NY); Prairie View A&M U (Parry View TX); Southern Polytechnic State U (Marietta GA); and South Hampton College (Long Island NY). I still had a dozen leads to follow up. I have many targets; I have to take them one at a time.

Continued from page one (Sherlock)

White House aide Sidney Blumenthal, whom Hitchens recently accused of perjury for Blumenthal's denial under oath that he had attempted to portray Monica Lewinsky as a "stalker."

Hitchens, over the years, has passed, not for a liberal, but for a leftist--he wrote a book trashing saintly Mother Theresa, the nun who spent her career running a hospice for the down and out in Calcutta, as a "fascist Albanian dwarf." Yet several years ago, readers of **SR** may remember, he objected strongly and publicly to the pressure campaign that resulted in St. Martin's Press dropping plans to publish *Goebbels* by David Irving, whom Hitchens called a "great fascist historian" (clearly, he likes the word "fascist"). More important, he wrote: "I have thought about this a lot and I feel the need to say, very clearly, that St. Martin's has disgraced and degraded the practice of debate." (In *Vanity Fair*, June 1996--see **SR** no. 33, June 1996.) In other words, like the others on the list CODOH is working up, Hitchens is talented, unpredictable, curious, a maverick--and needless to say a member of a tiny minority apart from the great, shameless, shambling, herd of kept jour-

nalists and court historians: the Tom Brokaws, the Steven Ambroses, and their like.

Operation Sherlock is CODOH's response to a concrete event and a possible trend. The event, of course, is the appearance of *The Gas Chambers of Sherlock Holmes* itself, the first book-length, scholarly revisionist investigation of the establishment Holocaust story in many years. Samuel Crowell (the author's pen name) has a broad knowledge of Central and Eastern European modern history, and is thoroughly versed in the sources for the "Holocaust," and in the revisionist as well as the orthodox literature. In *Sherlock*, he has brought his learning to bear against the gas chamber-extermination story in a way that is at once incisive, but also conciliatory. On reading *Sherlock*, those new to revisionism will understand that the demolition of the myths and lies of the Holocaust need not be accompanied by unconditional hostility to Jews.

Crowell's interest in the Holocaust story was kindled when he learned (from CODOHWeb) of State persecution of revisionists abroad. Crowell's first effort, "Technique and Operation of German Anti-Gas Shelters in World War II," dealt a heavy blow to Frenchman J.C. Pressac's attempt to salvage the Auschwitz gas chambers on behalf of his sponsors, "Nazi hunters" Serge and Beate Klarsfeld. Crowell's *Technique and Operation*, the first study to focus on the role of air defense measures in the German camps, was made available on the Internet through CODOHWeb, and in print form in Germar Rudolf's journal, *Vierteljahreshefte fuer freie Geschichtsforschung* (Dec. 1997).

Crowell's next essay, "Defending Against the Allied Bombing Campaign: Air Raid Shelters and Gas Protection in Germany, 1939-1945" is both an elaboration of "Technique and Operation" and a poignant, authoritative reminder of the suffering and the courage of German civilians under the murderous attacks of the Anglo-American air forces. This article, too, disclosed that the "gas chamber" door from Majdanek exhibited at the U.S. Holocaust Memorial Museum is identical with a door pictured in wartime, and pre-wartime, German ads for standard-issue air raid shelter doors.

It is *Sherlock*, though, that is (to date), Crowell's *summa*. True to its name, it enlists the reader—particularly the reader new to scholarly revisionism of the Jewish holocaust story—in a bold, ratiocinative adventure in pursuit of the truth, and all the evidence that will lead us there. The "literary analysis" promised in the book's subtitle proves to be a careful study of the rumors of the gas chambers; their antecedents by way of similar reports decades before, the fears that generated them; and the postwar evidence for the gas chambers and extermination policy: testimonies, confessions, documents, and the alleged gas chambers themselves. Crowell, a Sherlock Holmes for our age, ranges knowledgeably from the California redwoods to Balkan backwaters, from Stalin's show trials to BBC broadcasts to demonstrate satisfyingly, convincingly, to any alert, fair-minded reader that, as he writes: "There is no material or documentary basis for the gassing claims of any kind."

We revisionists have strongly suspected this, for some time, of course. Even so, there is a great deal new for every revisionist in this up-to-the-minute re-examination of the version of the Holocaust that, though false, dominates our culture today. And for those unfamiliar with revisionist literature, *Sherlock* is accessible, brief yet thorough, objective in tone, up-to-date—in short, the wake-up call that so many have been waiting for. How long is it going to take to see the orthodox Holocaust story replaced with the truth?

"There is no material or documentary basis for the gassing claims of any kind."
... Samuel Crowell

We believe that there may be a subterranean backlash brewing against Holocaustomania among the intellectuals—right now! There is the Hitchens affair, of course: no matter how mangled and twisted the representation is of whatever doubts Hitchens may have, he may very well doubt. Holocaustomania rampant; blanket permission (and a blank check) for Israel to run amok—in Lebanon, on the West Bank, on Capitol Hill and in the White House—breed that sort of doubt. It's not just Hitchens, of course—and it won't only be Hitchens who gets *Sherlock*. Gore Vidal, Israel Shahak, Pat Buchanan, Alexander Cockburn, and many more are on our list (and no, we're not afraid to name names: let the buzz begin!). CODOH's Operation Sherlock is another piece of heavy artillery—as are the Campus Project and CODOHWeb—this time bringing into range major targets in the larger culture who we have not had quite the right ammunition before. There won't be any advertisements—at this stage of the game—just the real revisionist goods direct to the people who need them most—and can use them best.

[CODOH needs your help to launch Operation Sherlock and to sustain our other efforts, from the Campus Project to CODOHWeb. It will cost $11 to print, cover in plastic, gather in a spiral binding, package and mail each copy of the first one hundred copies of Sherlock we are sending to influential media fig-

ures—and I would like to send it to more. Your contribution of $33 (or more) brings you a pre-publication copy of The Gas Chambers of Sherlock Holmes *and lets you share the excitement that Gore, Chris, Pat, Alex, Minister Louis, and other opinion makers will experience as they read their copies. And your $33 helps Smith to send Sherlock to three of the several hundred influential opinion makers who need to have it. If you've recently made a bundle on Internet stocks, you might decide to send $1,100 to cover the shipment of a full 100 copies of Sherlock and have done with it. How better to introduce the case for Holocaust revisionism to the opinion makers most ready for it?]*

Continued from page 1 (Auschwitz Video)

For Web surfers who already have Real Player software, the video is available at:

http://codoh.com/cole.ra

For those who do not have Real Player, go to:

http://codoh.com/updates.html

and look for the Cole video announcement along with a Real Player link that will take you to a free download location on the Web.

For those not familiar with the use of video on the Web, this tape is set up for display of what is called "streaming video." A certain number of the frames are removed so that transmission of the video data via modem is faster than the rate at which it is being played on the computer screen. This will in turn depend on a number of variables such as local line noise, modem speed, computer clock speed and so on, so results will not be the same for everyone. At this time, we suspect that the quality will have to be reduced slightly in order to fit average modem speeds, but for those with fast computers and connections, quality should be excellent. ("Quality" is relative to Web video displays, which cannot match what you'd see on a good VCR. The picture is small and the motion a little bit jerky. Sound is excellent.)

If you go directly to the first URL given above and your browser is not set up with Real Player, it will probably start downloading the entire video file to your computer. This is no problem if you don't mind receiving a 20.5-megabyte file, something that will take several hours to complete with an ordinary 28.8K modem!

The accessibility of CODOH's video debunking of the Auschwitz myth, the complete text of Crowell's *The Gas Chambers of Sherlock Holmes*, and Germar Rudolf's cutting edge collection of revisionist essays *Grundlagen zur Zeitgeschichte* (Foundations of Contemporary History)--not to mention a thousand other items of revisionist research, news, or comment—reminds us why the ADL, the Simon Wiesenthal Center, the US Holocaust Memorial Museum and their like tremble at the thought of CODOHWeb. By connecting university students and others reached in our Campus Project to revisionist intellectual product, for free, at a few touches of a computer keyboard, CODOH is weaving print and electronic media into an expanding web of revisionist outreach and influence—as well as putting a real jolt into the current $250K Cole video reward campaign!

"Mr. Leuchter Has a Point!"

If you're like us and many other revisionists, you've. His career as America's foremost expert in wondered and worried about what's happened to Fred Leuchter humane execution ruined, thanks to his extraordinary findings and testimony on the alleged gas chambers of Auschwitz, forced to dodge trial by a kangaroo court in Germany, Leuchter seemed to go underground as his professional and personal life crumbled. There were even rumors that Leuchter was renouncing

Errol Morris – forced to do a little revising of his own

his famous report, the first quantitative forensic investigation of the Auschwitz gas chambers ever published.

Early this year, however, Fred Leuchter was back in the public eye, thanks (if that's the word) to the efforts of a quirky but eminent maker of independent films named Errol Morris. Morris, it seems, has an unhealthy interest in death in its various forms, and that led him to the ex-executioner Morris calls, in what is also the working title of his film, "Mr. Death."

As a six-page article on Morris, Leuchter, and the film that appeared in the February 1, 1999 *New Yorker* makes clear, "Mr. Death" was undertaken to make a gruesome fool out of Leuchter and to burlesque his research in the gas chambers. But when Morris showed an early version of the film to an audience at Harvard, according to the piece:

> Morris described to [writer Mark Singer] the screening of an early rough cut at Harvard, which had left him shaken. "It seemed that that audience had no place to stand outside of Fred," he said. "They became trapped in his ego. They took him quite literally. And when the film was over there were people in the room who wondered whether the Holocaust had really happened."

Or, as Dutch exterminationist professor Robert-Jan Van Pelt described the same incident to the Dutch paper *Het Parool* (January 27, 1999): "When he showed the first version to American students, many reacted with, 'Mr. Leuchter has a point.'"

By now it should be evident that Fred Leuchter is sticking to his guns on the what he found at Auschwitz and other alleged gassing centers of the Third Reich. It's also clear that even in a film crafted carefully to discredit Leuchter and revisionism, his earnestness, his expertise, and his revisionist method come across loud, clear, and unanswerable--at least by Errol Morris and his exterminationist advisers.

According to Mark Singer's *New Yorker* piece, Morris has worked frantically to redo the film, which offends not only by letting Leuchter get the upper hand intellectually but also by arousing sympathy for Leuchter among fair-minded viewers repelled by the legal and economic hounding Leuchter endured. Grim irony: if the "indie" filmmaker can't put away "Mr. Death" this time around, he may have dug his own professional grave. Bad enough that students can now watch the director of the Auschwitz State Museum explaining that gas chamber I is a postwar "reconstruction"--we can't have them hearing persuasive revisionist arguments on the other Auschwitz gas chambers from their movie screens!

Hitchens, Morris--something's the air. The lure of the last taboo? The sense that the taboo-keepers are out of hand and need to be hit—at last--in their Holocaust holy of holies? The growing recognition that men and women such as Fred Leuchter, Robert Faurisson, Germar Rudolf, Ingrid Weckert, and many, many more, can be bankrupted, attacked, fined, jailed, and worse—but continue, unbroken, to say the truth?

Something's in the air. Mr. Leuchter has a point.

The U.S. Holocaust Memorial Museum Fakes a Photo to Rake in Funds

Looking over a recent U.S. Holocaust Memorial Museum fundraising mailer, CODOH researcher Richard Widmann spotted a picture he thought he recognized. Taken at some time after the American liberation of Dachau, the picture (shown below) shows healthy inmates cheerily waving beneath an American flag run up a makeshift flagpole. There was just one problem, however: the Museum's caption reads:

> Former Dachau prisoners celebrate the first anniversary of their liberation by hoisting a homemade American flag in thanks on April 30, 1946. National Archives, Washington

--but Widmann believed it dated from just days after Dachau's capture.

The photo has long been of interest to revisionists, and has appeared in standard as well as revisionist publications, including Joseph Halow's *Innocent at Dachau* (following page 156). Revisionist have interpreted it and similar photos from Dachau and other liberated camps that show the good health and spirits of many of the inmates, as correctives to attempts to depict wasted victims of typhus and other epidemics as typical, indeed deliberate, results of German policy.

Widmann wondered whether he could have been mistaken. And what could have been the USHMM's purpose in misdating and miscaptioning the photo? The mailer was a fundraiser, of course, to help ensure, in the USHMM's words, that "every generation to come will remember the Holocaust." Of the dozen Holocaust photographs featured in the mailer, the one of the inmates hoisting the American overlaps with one of Jewish "Buchenwald survivors" ranged under the Israeli flag.

The Zionist picture covers part of the Dachau picture, is above it and to the right, depicts a handful of resolute Jewish refugee-pioneers beneath a Zionist flag that dwarfs the Stars and Stripes beneath it, and in every sense dominates the Dachau picture.

When the USHMM remembers "the Holocaust," we may be certain that as Norman Finkelstein has characterized the word, "'The 'Holocaust' is in effect the Zionist account..." of what happened to the Jews during the war. When the USHMM goes to raise funds from voluntary contributors (rather than the American taxpayers it derives a large part of its funding from), it turns first to wealthy Zionists.

Thus the caption, "Safe harbor in Israel! New hope and renewal for these Buchenwald survivors as well as

for Jews everywhere," for the survivor picture that stands out.

The Dachau picture? The folks who put together this carefully thought-out fundraiser needed a U.S. flag, but a smaller one, to show that, yes, Americans count too--but we all know who's top dog.

What about that date, however? Widmann, working closely with Joseph Halow, who served as a court reporter at the Dachau war crimes trials, identified the photo as number 207745 through the copy in Halow's personal collection. The original is at the National Archives in Washington D.C., and has a date stamp on the reverse.

The staff at the National Archives confirmed that the photo was indeed taken on April 30, 1945 and not 1946 as the museum claims. One wonders at the Museum's temerity in imagining that the everybody would be hoaxed by a fraud which presumed that the "survivors" of Dachau would return one year later, and dress up once more in their prison garb, to boot.

Even so, pictured a crowd of healthy inmates at Dachau just after liberation runs counter to the Museum's propaganda efforts. After all, the main come-on to American gentiles visited the USHMM is the link between the American capture of the camps--amid the tried- and-true scenes of horror--and the Hitler order-gas chamber-extermination Holocaust. So, keep the picture, fake the caption, change the date--and the facts be damned!

The USHMM admits that it is raising funds "to change the way people think." Falsifying the facts--even in ways as petty as falsely captioning and falsely dating a relatively unimportant photograph--is an unworthy way of transforming people's thought. It is more compatible with propaganda, "self-criticism," brainwashing,

The USHMM's commitment to truth seems to be flagging

and other totalitarian methods for controlling, as well as changing, "the way people think," than it is with the democratic values of free inquiry and uncompromising pursuit of the truth. And if the Museum doesn't scruple to provide a fake interpretation of this picture, what wouldn't they do to falsify evidence more central to the Holocaust legend?

[Find out when you receive CODOH's long-promised campus supplement, bursting with exposes of fakery in the USHMM's permanent final exhibition on the Holocaust!

LETTERS

I'm an evening, part-time, adult education teacher. The enclosed letter was on the desk that I share with my morning counterpart who teaches social studies during the regular school hours. More ammo for your refreshing, monthly revisionist newsletter. Keep up the good work.

H.M., Florida

The letter referred to is addressed to "All Middle and Senior High School Principals in Florida." Its subject is "Holocaust Education." It informs us that "The State of Florida Resource Manual on Holocaust Education" will be distributed to "all senior high schools in Florida later this year." NOTICE: I would very much like to have a copy of this manual when it becomes available. At the same time, I am reminded that a good number of states other than Florida have such "manuals" and "study guides." I would like to have them all! Every one! If you live in a state which distributes such materials to its teachers, I would very much appreciate receiving them. Don't worry about duplicating the efforts of another. Any duplicate manuals and such that you send will be supplied to people who are working with me.

Thanks again for your newsletter. It is interesting not your continued gain in popularity on the Web. It is a better indication of the amount of interest on the part of your readers—much more than circulation figures given out by newspapers. The paper may be dropped at 100,000 doorways, but you don't know whether anyone had time to read it that morning, or if they did, if they had any interest at all in what you might have written. But when 100,000 people "hit" your Website, your know they are interested in the issues you cover. When they download a page or article, you know that they thought it interesting enough to either want to have a permanent copy of it, or want to share it with others. Your readership, therefore, is much more significant than how many households receive a certain newspaper.

H.M., California

I'm a new subscriber to *Smith's Report*. Of German descent, my relatives fought in all services of the German military and I specifically recall a distant uncle who served in the Waffen SS. He spoke of his capture by the Russians and his imprisonment for several hard years. He did not hate his Russian captors; they too were subject to severe conditions. Until five years ago I had never heard the word "revisionism." Then, at work, I ran into [*name withheld by editor*]. I grew amazed that there were people who had interests similar to mine. A few months ago I visited the Holocaust Museum in Washington D.C. I wanted to remain open-minded and sensitive to the suffering experienced by the victims of WWII. However, as I toured the Museum, I grew increasingly angry as I saw the crude, one-sided point of view. Where were those who suffered in the camps who were not Jews? Where were the exhibits that showed that much of what happened was due to the catastrophic military campaigns of all sides? Why does the story have to be told in such a slanted way? I look forward to reading *Smith's Report*

D.R., New Jersey

I'm very much aware of how late this issue of **SR** is. The workload this month has been exceptional. We haven't told the entire story behind the tabloid project, as I don't want to give all of it away up front. I think we are going to be behind the curve with **SR** 63 as well. Don't worry. It will mean that the project is going very well.

Bradley

Smith's Report

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